

To Mrs. H. T. McIntyre.

BUDS AND BLOSSOMS:

100

Sacred Melodies,

WITH

BRILLIANT VARIATIONS FOR THE PIANO.

BY

CHARLES GROBE.

Vol. I.—10 Dollars Net.

- | | | | | | |
|--------------------------------------|---|---|---|---|---|
| No. 1. CHARITY | - | - | - | - | - |
| 2. EVENING SONG TO THE VIRGIN | - | - | - | - | - |
| 3. WINGS OF A DOVE | - | - | - | - | - |
| 4. COME, YE DISCONSOLATE | - | - | - | - | - |
| 5. FROM GREENLAND'S ICY MOUNTAINS | - | - | - | - | - |
| 6. JERUSALEM, MY HAPPY HOME | - | - | - | - | - |
| 7. VESPER HYMN | - | - | - | - | - |
| 8. I WOULD NOT LIVE ALWAY | - | - | - | - | - |
| 9. STRIKE THE CYMBAL | - | - | - | - | - |
| 10. PEACE, TROUBLED SOUL! | - | - | - | - | - |
| 11. FAR, FAR O'ER HILL AND DELL | - | - | - | - | - |
| 12. FADING, STILL FADING | - | - | - | - | - |
| 13. MESSENGER BIRD | - | - | - | - | - |
| 14. WIDOW OF RAIN | - | - | - | - | - |
| 15. ADESTE FIDELIS | - | - | - | - | - |
| 16. THERE'S NOTHING TRUE BUT HEAVEN | - | - | - | - | - |
| 17. SICILIAN HYMN | - | - | - | - | - |
| 18. PLEVEL'S GERMAN HYMN | - | - | - | - | - |
| 19. PILGRIM FATHERS | - | - | - | - | - |
| 20. PRAYER FROM ZAMPA | - | - | - | - | - |
| 21. PRAYER FROM MOSES | - | - | - | - | - |
| 22. PRAYER FROM TANCRED | - | - | - | - | - |
| 23. FAITH | - | - | - | - | - |
| 24. HOPE | - | - | - | - | - |
| 25. WATCHMAN, TELL US OF THE NIGHT | - | - | - | - | - |
| 26. LIST TO THE CONVENT BELLS | - | - | - | - | - |
| 27. OUR LORD IS RISEN FROM THE DEAD | - | - | - | - | - |
| 28. TRIUMPHANT ZION | - | - | - | - | - |
| 29. HARK, TEN THOUSAND VOICES CRY | - | - | - | - | - |
| 30. SOUND THE LOUD TIMBREL | - | - | - | - | - |
| 31. THE HEAVENS ARE TELLING | - | - | - | - | - |
| 32. ANTIOCH | - | - | - | - | - |
| 33. CHANGES OF THE BELL | - | - | - | - | - |
| 34. WITH VERDURE CLAD | - | - | - | - | - |
| 35. VITAL SPARK OF HEAVENLY FLAME | - | - | - | - | - |
| 36. OH, HAD I JUBAL'S LYRE | - | - | - | - | - |
| 37. PRAYER FROM THE FREISCHUTZ | - | - | - | - | - |
| 38. AIR FROM JOSEPH AND HIS BROTHERS | - | - | - | - | - |
| 39. AIRS FROM MOZART'S 12th MASS | - | - | - | - | - |
| 40. BEFORE JEHOVAH'S AWFUL THRONE | - | - | - | - | - |
| 41. EVE'S LAMENTATION | - | - | - | - | - |
| 42. WAREHAM | - | - | - | - | - |
| 43. WHITSUNDAY | - | - | - | - | - |
| 44. THE MARVELLOUS WORK | - | - | - | - | - |
| 45. RUTH AND NAOMI | - | - | - | - | - |
| 46. INDIANA | - | - | - | - | - |
| 47. GRATEFUL NOTES | - | - | - | - | - |
| 48. SAXONY | - | - | - | - | - |
| 49. ANGELS, EVER BRIGHT AND FAIR | - | - | - | - | - |
| 50. HINTON | - | - | - | - | - |

Vol. II.—10 Dollars Net.

- | | | | | | |
|---|---|---|---|---|---|
| No. 51. I KNOW THAT MY REDEEMER LIVETH | - | - | - | - | - |
| 52. THE FAMILY BIBLE | - | - | - | - | - |
| 53. CONSIDER THE LILIES | - | - | - | - | - |
| 54. HOLY MOTHER, GUIDE HIS FOOTSTEPS | - | - | - | - | - |
| 55. HARK! THE CONVENT BELLS | - | - | - | - | - |
| 56. WHAT ARE THE WILD WAVES SAYING | - | - | - | - | - |
| 57. TYROLESE EVENING HYMN | - | - | - | - | - |
| 58. AIR FROM ROSSINI'S STARAT MATER | - | - | - | - | - |
| 59. COME, HOLY SPIRIT | - | - | - | - | - |
| 60. HANDEL'S HALLELUJAH | - | - | - | - | - |
| 61. THE LAND OF PROMISE | - | - | - | - | - |
| 62. HOW LOVELY ARE THY DWELLINGS | - | - | - | - | - |
| 63. FEAR NOT, BUT TRUST IN PROVIDENCE | - | - | - | - | - |
| 64. THE EARTH IS THE LORD'S | - | - | - | - | - |
| 65. THIS EARTH IS NOT OUR REST | - | - | - | - | - |
| 66. THE SABBATH BELLS | - | - | - | - | - |
| 67. MISERERE FROM IL TROVATORE | - | - | - | - | - |
| 68. HAYDN'S HYMN | - | - | - | - | - |
| 69. BENVENUTO | - | - | - | - | - |
| 70. LUTHER'S JUDGMENT HYMN | - | - | - | - | - |
| 71. I'M A PILGRIM | - | - | - | - | - |
| 72. LORD, I BELIEVE | - | - | - | - | - |
| 73. STRIKE THE HARP IN PRAISE OF GOD | - | - | - | - | - |
| 74. HONOUR THY FATHER AND MOTHER | - | - | - | - | - |
| 75. THE HEAVENS ARE PRAISING THE GLORY OF GOD | - | - | - | - | - |
| 76. PITY O SAVIOR (<i>Stradella's Prayer</i>) | - | - | - | - | - |
| 77. LUTHER'S MARSEILLAISE | - | - | - | - | - |
| 78. AVE MARIA | - | - | - | - | - |
| 79. DARLEY | - | - | - | - | - |
| 80. MAY | - | - | - | - | - |
| 81. TEBRON | - | - | - | - | - |
| 82. ROLLIN | - | - | - | - | - |
| 83. ANNAPOLIS | - | - | - | - | - |
| 84. CHIMES | - | - | - | - | - |
| 85. SHIRLAND | - | - | - | - | - |
| 86. SILVER STREET | - | - | - | - | - |
| 87. VITTORIA | - | - | - | - | - |
| 88. AMERICA—TUNE, GOD SAVE THE QUEEN | - | - | - | - | - |
| 89. MONMOUTH | - | - | - | - | - |
| 90. AUSTRIA | - | - | - | - | - |
| 91. PRAYER FROM THE NACHTLIEDER OF GRANADA | - | - | - | - | - |
| 92. NO NIGHT THERE | - | - | - | - | - |
| 93. O PRAISE THE LORD, ALL YE NATIONS | - | - | - | - | - |
| 94. HARK! TEN THOUSAND HARPS AND VOICES | - | - | - | - | - |
| 95. DAUGHTER OF ZION | - | - | - | - | - |
| 96. VAIN ARE ALL TERRESTRIAL PLEASURES | - | - | - | - | - |
| 97. GRACE! THY CHARMING SOUND | - | - | - | - | - |
| 98. RISE, MY SOUL, AND STRETCH THY WINGS | - | - | - | - | - |
| 99. SILENT NIGHT | - | - | - | - | - |
| 100. OLD HUNDRED | - | - | - | - | - |

Cantata Ecclesia, page 3

Philadelphia: LEE & WALKER, 922 Chestnut St.

WM. H. BONER & CO., 1102 CHESTNUT ST.

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COME HOLY SPIRIT.

VARIED.

BUDS & BLOSSOMS, N^o 59.

CHARLES GROBE, Op. 650.

Larghetto cantabile.

PIANO.

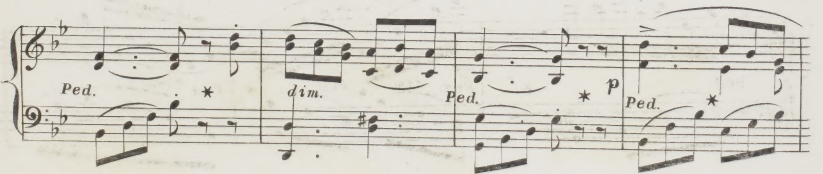
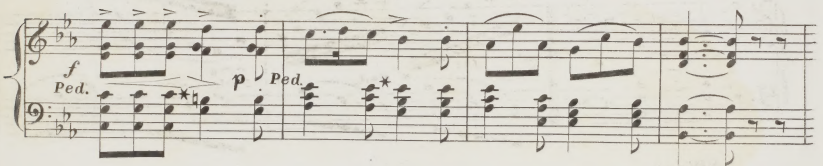
p *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. *

Ped. * *Ped.* * *Ped.* * *Ped.* *

poco riten.

dim *mf* *Ped.* *



The musical score consists of five systems, each with a treble and bass staff joined by a brace. The key signature is one flat (B-flat). The notation includes various musical elements:

- System 1:** Treble staff has notes with slurs and ties. Bass staff has a continuous eighth-note accompaniment. Pedaling marks (*Ped.*) and asterisks (*) are present in both staves. A *dim.* (diminuendo) marking appears in the final measure of the system.
- System 2:** Treble staff has notes with slurs and ties. Bass staff has a continuous eighth-note accompaniment. Pedaling marks (*Ped.*) and asterisks (*) are present. A *dim.* marking appears in the final measure.
- System 3:** Treble staff has notes with slurs and ties. Bass staff has a continuous eighth-note accompaniment. Pedaling marks (*Ped.*) and asterisks (*) are present. A *dim.* marking appears in the final measure.
- System 4:** Treble staff has notes with slurs and ties. Bass staff has a continuous eighth-note accompaniment. Pedaling marks (*Ped.*) and asterisks (*) are present. A *dim.* marking appears in the final measure.
- System 5:** Treble staff has notes with slurs and ties. Bass staff has a continuous eighth-note accompaniment. Pedaling marks (*Ped.*) and asterisks (*) are present. A *dim.* marking appears in the final measure.

The musical score consists of five systems of two staves each (treble and bass clef). The key signature is one flat (B-flat). The notation includes various dynamics, pedaling instructions, and articulation marks.

- System 1:** Treble staff has a *Sva-* marking above the first measure. Dynamics include *dim.*, *Ped.*, *p*, and *sff*. Pedaling is indicated by *Ped.* and asterisks.
- System 2:** Treble staff has a *Sva-* marking above the first measure. Dynamics include *Ped.*, **Ped.*, *Ped.*, *pp*, and *Ped.*. Pedaling is indicated by *Ped.* and asterisks.
- System 3:** Dynamics include *Ped.*, *pp*, *Ped.*, **Ped.*, and *Ped.*. Pedaling is indicated by *Ped.* and asterisks.
- System 4:** Dynamics include *p*, *Ped.*, *cres.*, *Ped.*, *sff*, *p*, and *Ped.*. Pedaling is indicated by *Ped.* and asterisks.
- System 5:** Dynamics include *Ped.*, *mf*, *p*, and *pp*. Pedaling is indicated by *Ped.* and asterisks.

The musical score is written for piano and consists of five systems of staves. The notation includes various musical symbols and markings:

- System 1:** Features a treble staff with a melodic line and a bass staff with a supporting line. Dynamics include *mf* and *Ped.*. There are asterisks (*) indicating specific points of interest or pedaling changes. A dashed line labeled *8va* spans across the system.
- System 2:** Continues the melodic and supporting lines. Dynamics include *p* and *Ped.*. Asterisks (*) are used for articulation or pedaling.
- System 3:** Similar to the first system, with a melodic line in the treble and a supporting line in the bass. Dynamics include *mf* and *Ped.*. A dashed line labeled *8va* is present.
- System 4:** Features a melodic line in the treble and a supporting line in the bass. Dynamics include *p* and *Ped.*. Asterisks (*) are used for articulation or pedaling.
- System 5:** The final system, featuring a melodic line in the treble and a supporting line in the bass. Dynamics include *p*, *ff*, and *Ped.*. Asterisks (*) are used for articulation or pedaling.

Choice Selection of Music

PUBLISHED BY

LEE & WALKER,

No. 922 Chestnut Street,
PHILADELPHIA.

VOCAL.

The letter signifies the Key, figure 1 indicates the piece is very easy; figure 2, easy; figure 3, moderately difficult; figure 4, difficult. Pieces marked thus have a handsome lithographic title.

After Sundown. (Bb-2). Song and chorus. *Handwritten.* 35

"After sundown with 'tis twilight
Dying to the day at night,
After twilight with 'tis darkness,
Comes the quiet hour of rest.
When the weary footsteps onward,
After daily toil 'tis o'er,
Turn with anxious pace to welcome
Those who wait us at the door."

This beautiful little piece is in Hawthorne's purest vein, and can be sung to secure an immense popularity.

A Kiss at the Door. (Bb-2). Song and chorus. *Handwritten.* 30

This ballad is selling very rapidly.

Because thou art so far away. (C-1). *Handwritten.* 35

"The passing moments tell her,
The distant hours are long to me,
And lengthy days seem like to die,
And oft the moonbeams seem to sigh,
The light of heaven has left this charm,
And I am sad from day to day.
The world itself is not the same,
Because thou art so far away."

Another elegant song by the ever elegant Hawthorne. The author's name will be sufficient guarantee of this song's artistic merit.

Blow the Horn for Supper. (Bb-2). Song and chorus. *Handwritten.* 35

Homestead Song, with Cornet call.

Cling not to Earth. (Bb-2). Sacred song and chorus. *Handwritten.* 35

Arranged for Piano or Organ.

Day we went boating. (Ab-2). *Handwritten.* 35

"You remember when last we went boating,
On that beautiful river below?"

Dolly Varden. (Bb-2). Song and chorus. *Handwritten.* 50

Dolly Varden. (Bb-2). Without chorus. *Handwritten.* 50

Dressed in a Dolly Varden. (Ab-2). Song and chorus. *Handwritten.* 50

These songs are the most popular of the "Dolly Varden" issues.

Done where the Woodbine twined. (Bb-2). Song and chorus. *Handwritten.* 30

"There where the Woodbine twined,
When spring is bright and clear,
And to the soldier's resting place
Some little tribute bear."

Feminine in tone, appropriate words. Dedicated to our soldiers' Orphan.

"Little Pleader." (Bb-2). Song and chorus. *Handwritten.* 35

"Then say, oh say, think not to fight,
Nor leave us weeping here,
For home is lonely, lonely now,
Where papa is not near."

Truly beautiful.

Love once lost is gone forever. (Bb-2). *Handwritten.* 35

Charming ballad made popular by Mrs. Susan Tallan Koller.

No one to weep when I am gone. (C-2). Song and chorus. *Handwritten.* 35

"No one to weep when I am gone,
No one to care for such as me,
No one to weep and no one to mourn,
No one to sigh my fate is new."

A gem.

Pretty as a Picture. (A-2). Song and chorus. *Handwritten.* 35

As performed by the Minnet Tromps.

Queer People there be. (C-2). *Handwritten.* 35

Admirers of a genuine comic song, should add this sparkling little melody to their repertoire.

Resurgam. (Bb-2). Bass or Contralto solo. *Handwritten.* 60

As sung by Mr. A. C. Hall, Philadelphia. A production of the highest art in value. Prof. F. J. Jager has in "Resurgam" a composition unequalled in this country.

Shadows of Angels Wings. (Bb-2). Song and chorus. *Handwritten.* 35

"Oh what is that radiant glory
That floats the distant west,
With crimson and gold and purple,
White streaks the blue to rest."

Squeeze me Joe. (C-2). *Handwritten.* 30

Another excellent comic song.

Under the Rose. (Bb-2). Solo and chorus. *Handwritten.* 30

An effective ballad and pretty waltz.

Waiting till the Reaper comes. (Bb-2). Song and chorus. *Handwritten.* 35

"Go ye forth into the harvest,
To try them from on high,
Father is God's richest treasure,
Let us a single seed plant 'til we die."

This charming little song speaks to the heart of the many, and must find its way to popularity.

We met no more. (Bb-2). Song and chorus. *Handwritten.* 35

Another of Hawthorne's inimitable lyrics. This author's compositions have been received with such general favor we feel sure in recommending them at all times.

INSTRUMENTAL.

New and valuable lessons for the Piano Forte.

Aberdeen Schottische. (F-1). *Handwritten.* 30

Quite little piece for beginners.

Alvin Polka. (Bb-2). *Handwritten.* 30

Decidedly excellent.

Bachmann's First Lessons. For a solo or Organ. *Handwritten.* 1.00

Comprises a brief and explicit explanation of the rudiments, together with a number of fingered exercises for the acquiring of a correct position of the hands and for strengthening the fingers.

Bird Note Galop. (C-2). *Handwritten.* 30

Introducing ten various songs of birds. A most agreeable and desirable composition in every sense.

Champion Waltz. (C-1). *Handwritten.* 30

For beginners. Worth any its name.

Chicago Fire Bells. (Ab-3). *Handwritten.* 30

The author's very best composition. It is impossible to overrate the merits of this masterly effort.

Congress Schottische. (C-1). *Handwritten.* 30

Beginners must certainly be in clover with this elegant piece.

Dolly Varden Galop. (G-2). *Handwritten.* 50

Dolly Varden March. (Bb-2). *Handwritten.* 50

Dolly Varden Polka. (Bb-2). *Handwritten.* 50

Dolly Varden Quadr. (Bb-2). *Handwritten.* 1.00

Dolly Varden Schott. (C-2). *Handwritten.* 50

These pieces are all highly characterized by the charming little "Dolly." We number them among our best publications for the year.

Elegant Polka Waltz. (C-2). *Handwritten.* 30

Its name covers everything.

Entre Nous. (Bb-2). La Coterie—Trio Trompe Style. *Handwritten.* 30

Four-in-Hand Schottische. (C-1). *Handwritten.* 20

For beginners. Flavored.

Freeburg Grand March. (Bb-2). *Handwritten.* 30

Imitates the "Less Grand March."

Idalia Polka. (Bb-2). Expressive and elegant. *Handwritten.* 30

Lullaby. (C-2). *Handwritten.* 30

An enchanting melody, well worked out. Will bear comparison with any we know of.

Maggie May Rondo. (C-1). *Handwritten.* 30

The beautiful melody simply arranged for beginners.

Merry Elves. (Ab-3). *Handwritten.* 30

Unquestionably one of the most original productions of the day.

Mocking Bird. (C-2). *Handwritten.* 1.00

Transcription by the eminent Jas. H. Wells, Flautist. With an introduction of the "Mock Bird" in the "Merry Night." A piece of the highest excellence.

Mocking Bird, Q. S. (C-2). *Handwritten.* 30

Also dedicated to become an established favorite.

Moet and Chandon Waltz. (C-2). *Handwritten.* 30

Popular.

New Departure March. (F-2). *Handwritten.* 30

Animated and pleasing.

Nightfall Polka Reverie. (Bb-3). *Handwritten.* 30

One of the most lovely melodies in print. Cannot be too highly recommended.

Number One March. (C-1). *Handwritten.* 20

For beginners.

Prussian Army March. (Bb-2). *Handwritten.* 30

Just what we needed among the "Prussians."

Pure Gold False Pathetic. (C-2). *Handwritten.* 50

Dora's reputation will fully warrant the assumption "Pure Gold False Pathetic."

Qui Vive Galop. (F-2). *Handwritten.* 30

A live sparkling composition.

Reindeer Schottische. (C-2). *Handwritten.* 30

Good.

Silver Wedding March. (C-1). *Handwritten.* 30

For beginners.

Social Medley Quadrille. (F-2). *Handwritten.* 50

Among the very best Quadrilles out.

Such is Life. Caprice. (Bb-4). *Handwritten.* 30

Equal to anything of Wynn's.

Sweet Rest. (Ab-3). *Handwritten.* 40

Reverie: "Sweet Rest." Decidedly handsome.

Sylphide Polka Waltz. (Bb-2). *Handwritten.* 30

Quite popular.

Three Part Waltz. (G-2). *Handwritten.* 20

For the beginner.

Two-Party Galop. (C-1). *Handwritten.* 20

For the beginner.

Wacht am Rhein. (C-1). *Handwritten.* 30

For the beginner.

Wavewaltz Waltz Sentimental. (C-2). *Handwritten.* 50

Lullaby melody handsomely expressed.

Whirlwind Waltz. (C-2). *Handwritten.* 30

In her popular style.

Wide Awake Cotillions. (C-2). *Handwritten.* 40

With the figures, new and desirable.

FOUR HAND PIECES.

FOR PIANO.

Cecilian Grand March. (C-1). *Handwritten.* 50

For beginners.

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For beginners.

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Containing many of the most popular melodies of the day, such as "Maggie May," "Tassels in the Stream," "Pulsing hard against the boat," "Two-Forty Galop," "Wacht am Rhein," etc.

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